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paniment; Gounod's romance, "Rondinella pellegrina," and his barcarole, "Où voulez-vous aller?," sung by Miss Sabilla Novello; Chopin's Polonaise, "La Gaîté," for pianoforte and violin, played by Miss Mozley and Signor Lavagnino; and Handel's laughing song and chorus "Haste thee, Nymph," sung by Mr. Alfred Novello and the lady members of Signora Beati's Philharmonic Class.

The mere enumeration of these choice art-morsels forms a pleasant reminiscence; and leave may be taken of the above recorded series of concerts with the greater regret from the fact that they are the last opportunities of hearing a note of classical music in Genoa for many months to come. From the Carlo Felice Theatre classical operas appear to have been utterly banished; in the numerous churches with which Genoa abounds, no Mass of classical composition, is ever heard; and with Maestro Lavagnino's spirited attempt, classical concert-giving has come to a close. Alas for Italy's musical taste at the present period! It is at a low ebb indeed! The more honour to the few Italian artists who, like Professor Lavagnino, make a vigorous attempt, seconded by English experience and energy in supporting his endeavour to keep alive what little love of sterling musical art there may be still surviving in this beautiful but lamentably *dolce far niente* land.

THE SACRED HARMONIC SOCIETY.

THE performance of Mendelssohn's oratorio of *St. Paul*, which took place on Friday evening, Feb. 14, at Exeter Hall was, without exception, the most successful performance we ever remember to have heard given by this Society. Whether it is due to the reappearance of Mr. Costa after a rather serious illness, or to the comparative freshness of the work, we cannot say, but most certainly both orchestra and chorus seemed inspired with but one feeling, which was to throw themselves heart and soul into the music. The reception of Mr. Costa by the audience and performers was most enthusiastic, and testified unmistakably to the estimation in which the great conductor is held. Mr. Sims Reeves, too, came in for his share of the popular applause, as well as Madame Sain-ton-Dolby, Sig. Folli, Mr. George Perren, and last, but not least, Mademoiselle Carola, who, on this occasion, made her first appearance before a London audience. This lady who, according to report, comes from Hungary, possesses a soprano voice of considerable compass, but of rather an unusual quality of tone. Of one thing, however, there can be no doubt, viz., that she is a singer of considerable excellence, and, to all appearance, a sound musician. Her *debut* was in every way satisfactory. It is quite unnecessary to say anything respecting Mr. Reeves' singing of "Be thou faithful unto death," or of Madame Sain-ton-Dolby's rendering of "But the Lord is mindful of his own." Suffice it to say that Sig. Folli surprised even his admirers by the vigour with which he gave "Consume them all," and the pathetic feeling which he threw into the lovely air, "O God, have mercy;" whilst Mr. Perren worked most manfully in the thankless part entrusted to him.

We must not, however, conclude without mentioning the exceedingly fine singing of the chorus. All the gradations of tone, from the most delicate pianissimo to the loudest fortissimo, were given with a care not always observable at these Concerts. Indeed, there cannot be a doubt that fresh vigour is being infused into the chorus, and if the same care is observed in selecting the soprano, alto, and tenor voices as has evidently been bestowed upon the basses, this Society may fairly calculate upon a renewed lease of that prosperity which it appears to have so long enjoyed.

CRYSTAL PALACE.

THE Concerts at this establishment have fully maintained their high character during the past month. Madame Schumann's performance we need scarcely say has

been an interesting feature in the programmes; and Mendelssohn's *Reformation Symphony* has excited the utmost enthusiasm at each representation. A Funeral March, composed by Mendelssohn on the death of his friend Burgmüller, has also been performed for the first time with much success; and the "Cornelius" March, (which produced such an effect at the Concert of Mr. Joseph Barnby's choir) again delighted every hearer, although most unaccountably placed at the end of the Concert to play the people out. Considering that this was the first performance of this beautiful March at the Crystal Palace, we can scarcely imagine how such an error of management could happen in an establishment where art is usually treated with so much respect.

ST. GEORGE'S HALL.

AUBER's sparkling and melodious opera, *The Ambassadors*, has been produced here with much success, Madlle. Liebhart sustaining the part of Henriette, and singing the music with remarkable fluency throughout. In the *scena*, commencing in the original "Jusqu'à lui," and the charming duet with the Countess, she won the most enthusiastic applause from the audience; and was frequently recalled during the opera to receive still further demonstrations of approval. Mr. Wilford Morgan sang well; but appears to have no experience of the stage; and Mr. Lyall (who played the part of the Duke) is likely, we think, to prove an efficient member of the company. The other characters were ably sustained by Madame D'Este Finlayson, Miss Smythe, Mrs. Aynsley Cooke, and Mr. Aynsley Cooke. We are glad to find that Mr. Sullivan's *Contrabandista* is not to be pushed aside for the *Ambassadors*, but that the two operas will be occasionally played together.

WE have purposely refrained from inserting any comments upon the prospects of the Royal Academy of Music, until we were enabled to convey some more definite information than could be collected from mere professional rumour. A letter from Professor Bennett (Principal of the Institution) in our present number, will sufficiently show that had we not pursued this course, we might have had to contradict the news of its decease, in common with so many of our contemporaries, who have pressed forward with extraordinary alacrity to write epitaphs in memory of the departed, before the breath was out of its body. Unfortunately for those whose interests may be best served by strangling a school of art to which England owes so deep a debt of gratitude, the Royal Academy of Music is still alive, is constantly increasing its number of students, is vigorously supported by the united strength of the entire body of professors; and wants but the countenance of Government to place itself on a level with those institutions in other countries which, although nursed and fostered by the State, are absurdly held up as models for an English Academy, notoriously left to struggle for its maintenance amidst the contumely and abuse of those who should have been its best friends. We have always been fully alive to the fact that a national school of music can never maintain its character whilst the management is vested in private individuals; but we are now able to announce, on reliable authority, that this objection is likely to be removed by the infusion of a professional element into the administration of the Academy, which will, we are assured, strengthen public confidence in the stability of the institution, and enlist the sympathies of all who really and truly wish that an art-school should be guided and controlled by artists. We hope shortly to have an opportunity of returning to this subject; and meanwhile wish every success to those professors who have, with such noble self-denial, united to avert the necessity of closing the Academy at a moment when, in an artistic sense, its prospects are brighter than they have been for years.

MR. G. A. MACFARREN'S lectures at the London Institution, "On the secular music of England, from the earliest to the present time," have been highly attractive, as might be anticipated from the popular nature of the subject, and the well-known power of the lecturer to interest, as well as to instruct, his audience. The lectures have been ably illustrated by Madame Rudersdorff, Miss Robertine Henderson, Miss Forbes (her first appearance), Messrs. Wilbye Cooper, Conway Cox, and R. Wilkinson, as solo vocalists, and the concerted music has been sung by thirty ladies and gentlemen of Mr. Joseph Heming's choir. Several of the pieces were re-demanded; and the audience appeared thoroughly to appreciate the specimens which were chosen to represent the gradual progress of secular music in this country. The last lecture takes place on the 2nd inst.

It has been rumoured that the Royal Italian Opera will in future be carried on as a Limited Liability Company, under the management of Mr. Mapleson, in place of Mr. Gye, who retires.

ON Thursday evening, the 13th ult., the second Concert by the East London Early Closing Choral Society, was given at the Sailors' Institute, Shadwell, under the conductorship of Mr. J. Wall, assisted by the following well-known artists: Miss Julia Elder, Messrs. F. A. Bridge, R. S. Bendall, W. Thomas, H. J. Elder (who kindly gave their services in the interest of the above movement), and Miss Kate Frankford. Mr. Elder promptly consented to accompany the choir (on a grand pianoforte, freely lent by Messrs. Collard and Collard,) in the absence of the gentleman announced for that office. The programme was well adapted for a popular audience, and every piece was well received. The evening closed with "God Save the Queen," specially arranged by Jules Benedict.

A performance of Handel's *Messiah* took place at the Surrey Chapel, Blackfriars-road, on Tuesday evening, the 18th ult., under the direction and conductorship of Mr. Thomas W. Horn, the organist. The solo singers were Miss Banks, Miss Emily Mortimore, Miss Lucy Franklein, Mr. Mason, and Mr. Chaplin Henry. The chorus numbered nearly 250 voices. Mr. Tunstall presided at the organ, and the accompaniments throughout were most effective, in spite of the instrument being in anything but good order. The execution of the oratorio was, on the whole, highly satisfactory; and the greatest credit is due to the conductor for the precision and steadiness with which the choruses were given. The building was filled in every part; and the audience appeared much gratified by the performance, which was given in aid of the fund for repairs lately done to the organ.

THE first Pianoforte Recital of Mr. Willem Coenen, took place at the Hanover-square Rooms, on the 20th ult., when he performed, with the utmost success, several pianoforte works of much interest, amongst which were some of his own compositions. He was ably assisted by two of his pupils; and the programme was agreeably varied by some excellent vocal music.

PROFESSOR BENNETT'S Sacred Cantata, "The Woman of Samaria," which achieved so decided a success at the late Birmingham Festival, was produced, for the first time in London, at St. James's Hall, on the 21st ult., and received with those audible demonstrations of approval which are strictly forbidden by the Birmingham authorities. Here there could be little mistake of the effect of the music upon a general audience; and the encores demanded by the whole assembly, instead of by one individual, must have been highly gratifying to one who, like Dr. Bennett, never seeks for public applause, save that spontaneously evoked by a work written in the purest interests of art. "The Woman of Samaria" may now be said to hold that place in the estimation of the metropolitan public to which its great merit justly entitles

it; and we are glad to record that, even with the recollection of the fine performance of the work at Birmingham, the execution of the Cantata was, in general, highly satisfactory. The principal vocalists were Madame Rudersdorff, Madame Sainton-Dolby, Mr. W. H. Cummings, and Signor Foli, and the chorus was partially composed of a number of students of the Royal Academy of Music—a compliment to their talented Principal which gave an additional interest to the performance. Madame Dolby's delivery of the exquisitely melodious air, "O Lord, thou hast searched me out," elicited an encore which could not be resisted; and a similar compliment was paid to Mr. Cummings for his artistic interpretation of the solo, "His salvation is nigh them that fear him." With one or two exceptions, Signor Foli sang the music allotted to him well; but, perhaps, the comparison with Mr. Santley (who created the first impression upon us at Birmingham in this part) made his shortcomings somewhat more apparent. An unaccompanied quartet, "God is a spirit"—a quiet piece of pure vocal writing, in which the notes positively *speak* the words throughout—made a profound impression upon the audience, and was encored with enthusiasm. This has been added to the work since its performance at Birmingham. A chorus, "Therefore with joy shall ye draw water," was also written for the occasion. So bright and melodious is the subject of this chorus, and so effectively are the vocal parts woven in, that, although it was not responded to, the encore was unmistakable. We need scarcely say that the six-part chorus, "Therefore they shall come and sing," was repeated, in obedience to a demand which could not be disregarded. The orchestra was thoroughly efficient, and the Cantata was conducted by Mr. Cusins with his usual skill and judgment. Professor Bennett was called for at the conclusion of the performance, and greeted with the warmest applause from every part of the room. The "May Queen," in the second part of the Concert, formed an excellent contrast with the sacred Cantata; and it was received with the utmost favour; the bass song, "'Tis jolly to hunt," being, as usual, encored.

THE first of three Pianoforte Recitals by Signor Tito Mattei, took place at the Hanover-square Rooms, on the 13th ult., when the concert-giver performed, with much success, several compositions by various composers; amongst the most prominent of which was Li Calsi's concerto in C minor, accompanied on a second pianoforte by the composer, and also some light and elegant works of his own, including "La Harpe," "La Mandoline," "La Gaité," &c. Signor Mattei's performances were received with the utmost applause. The vocalist was Miss Fanny Holland.

It is unnecessary to re-open the question of the merits or demerits of Mr. Tolhurst's oratorio, *Ruth*, but, as chroniclers of musical events, we must mention that the work was performed, for the first time in London, at the Store-street Concert Room, on the 29th January, that it received every justice from band, chorus, and principal vocalists, and that the composer was enthusiastically called forward at the conclusion, and overwhelmed with applause. The principal singers were Miss Robertine Henderson, Madame Sauerbrey, Madame Gilarioni, Miss Valdanes, Mr. W. H. Cummings, and Mr. Lewis Thomas. Mr. H. Weist Hill led the band, and Mr. James Turner conducted.

THE entire stock of the late Mr. T. Prowse, music publisher, of Hanway-street, (including a number of engraved plates of copyright works, and several musical instruments), has been recently sold by auction by Messrs. Puttick and Simpson.

BENEVOLENT FUND OF THE SACRED HARMONIC SOCIETY, EXETER HALL.—The Twelfth Annual Meeting of the above Charity was held on the 11th ult. J. N. Harrison, Esq., occupied the chair, supported by Messrs. Hanhart, Bowley, Puttick, Husk, Hill, Doggett, and other

well-known amateur members of the musical world. Mr. Puttick, Hon. Sec., read a report, which showed that the fund had made satisfactory progress during the past year. A considerable addition has been made to the list of Life and Annual Governors and Donors. The receipts, nearly £350 in excess of the preceding year, included £100 3s. 6d., being the produce of the 500th concert (Mr. Costa's *Naaman*) devoted by the members of the society to the augmentation of the fund, which had been further increased by special contributions from friends and patrons, including liberal donations from Madame Sainton-Dolby, Mons. P. Sainton, Madame Sherrington, M. Jules Benedict, Messrs. Santley, Cummings, Bowley, W. Lewis Turner, and others. In consequence of increased means placed at their disposal, the Committee had been enabled to add £350 stock to their invested fund, in addition to dispensing more freely the benefits of the Charity. The stock held by the trustees amounts to £2,750 Consols. Mr. D. Hill, Treasurer, produced his balance-sheet, which showed a total receipt of £461 15s. 4d., which amount included a payment of £10 10s. by the Birmingham Festival Committee for the use of Mr. Costa's accompaniments, under an arrangement generously made by the composer in favour of the Charity. The entire current income of the fund has been expended in relief during the year, and this, with the funding of £350 stock, together with slight incidental expenses, left a balance of £13 5s. 2d. due to the Treasurer. A vote of thanks was passed to the President for his long-continued and valuable services, and suitable acknowledgments were tendered to the honorary officers and Committee.

An additional encouragement to the spread of a daily choral service in the public school at Radley is being made at St. Peter's College, by the offering for competition of a Choral Scholarship, the particulars of which appear in an advertisement in our present number. The Scholarship is for a boy, possessing a good treble voice, aged about twelve years. It is worth £50 a year, and is tenable for two years at least. The Scholarship is supported by old Radleians, who were formerly members of the choir, and will be competed for in April next, at the same time as the entrance Classical Scholarships.

Reviews.

NOVELLO, EWER, AND CO.

Night sinks on the wave. Poetry by Mrs. Hemans.

Oh! Skylark for thy wing. ditto.

The Bird at Sea. ditto.

Trios for female voices, composed by Henry Smart

THERE is a charm about the vocal music of Mr. Henry Smart which irresistibly attracts us. We are certain to find in all he writes, a pure and *singable* melody, around which an accompaniment so lovingly clings, that the one seems inseparable from the other. The trios now before us form three of a set of six, remarkable for beauty of melody and clearness of design. The first on our list, "Night sinks on the wave," is based on a placid subject, with a triplet accompaniment throughout, and the voice parts are all written with the skill and judgment to be expected from so experienced a hand. The second, "Oh! Skylark, for thy wing," is a bright and joyous theme, with occasional solos for all the voices; a trifle, perhaps, more difficult to sing than the first one, but fully repaying any trouble bestowed upon it. No. 3, "The Bird at Sea," is our especial favourite. This is written throughout in Mr. Smart's happiest manner, the voices and pianoforte moving so sympathetically as to demand an equal amount of musical feeling from vocalists and accompanist. A captivating melody in $\frac{3}{8}$ time, expresses the words so perfectly as to be quite a lesson to those composers who often seem to have written an air, and then tried to find some poetry to fit it. Unlike many trios we could name, too, the occasional solos do not appear as if inserted, without meaning, at established points, so that each singer

shall have her turn; but seem to grow naturally from the general design of the composition. In conclusion, we can conscientiously say that we have rarely met with any trios for equal voices so thoroughly satisfactory as these; and we shall be heartily glad to see them take the place of those wretched "arrangements" which we so often find in the portfolios of our amateur vocalists.

Mendelssohn's Posthumous Works. (No. 32, Op. 103) *Funeral March.* (No. 33, Op. 104, Book I) *Three Preludes.* (No. 34, Op. 104, Book II.) *Three Etudes.*

HERE are some new and important results of the recent relaxation of the stringent prohibition which has, for many years, withheld various beautiful works left by Mendelssohn in manuscript; the publication of which, if it does not enhance a reputation already beyond the possibility of increase, will certainly do no discredit thereto; while it will carry great and permanent delight to countless thousands.

The first performance of the Funeral March (written for the obsequies of the composer, Norbert Burgmüller, in 1836), at the Crystal Palace Concert, of February 1, is referred to elsewhere, and we have now to announce its appearance in the shape of pianoforte arrangements, solo and duet, adapted by Herr Wüllner, by whom the March was scored for the usual concert-room orchestra, instead of a band exclusively of wind instruments as originally designed for open air performance in the funeral procession. The tender pathos and resignation of the March (in A minor), and the bright ray of religious hope cast by the trio in A major, are well reflected through the excellent arrangements here presented.

The first book of Op. 104 might almost have been named "Etudes" as well as the second, since each prelude presents a distinct and well-sustained figure of special character, with passages of mechanical difficulty admirably calculated for the improvement of the player's fingers as well as his taste. The first prelude, in B flat (dated Leipsic, December 9th, 1836), starts with a bold and striking unisonous passage of two bars, for both hands, in rapid movement of quavers, alternated with two bars of chords in minims for the right hand, and a moving bass in octaves for the left hand. This alternation, with an occasional extension of the phrases, is kept up with great vigour, and that variety of treatment, while preserving the original characteristic figure which shows the master mind and hand. No. 2, in B minor, commences with a preliminary bar and a half of florid passages, in demi-semiquavers, for the left hand alone, keeping up the same feature as an accompaniment to the right hand which enters with a melodic phrase of slower movement, these features being afterwards reversed, the melody, in octaves, becoming the bass; the rapid passages of the left hand being transferred to the right hand, followed by some of those brilliant *arpeggios* which Mendelssohn used so felicitously and played so incomparably. This piece, dated "Leipsic, October 12th, 1836," opposite in character to the preceding, is of at least equal musical beauty; both being of especial value as studies alike of mechanism and style. No. 3, in D major, signed "Leipsic, November 27, 1836," is an excellent study on fragments of scale passages, distributed between the two hands. Simple as this basis is in itself, it is here made important by variety and ingenuity of treatment and the added surrounding features by which it is enhanced, as well as by that power of continuity which is rarely found but in composers of the highest class.

The book of studies is quite worthy of its companion work. The first *Etude*, in B flat minor, is indeed a study in the highest sense of that frequently misapplied term. Almost every pianoforte player now-a-days publishes "Studies" for his instrument, very frequently consisting of mere conventional passages of mechanism strung together with little order or design, and less real musical thought. The mere reiteration of a particular phrase